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or v. 1—1944 303 a: 134 o, *i.e.* less than
3: 1 in A, while in B—

v. 1945—2199 31 a: 32 o

v. 2200—3183 79 a: 139 o

or v. 1945—3183 110 a: 171 o

These figures do not seem to me to signify anything except an unsettled tradition concerning the use of *a* and *o* before nasals.

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BIRUT IN TATIAN,

In TATIAN CXXXVIII (= *Matt.* xxvi, 10) occurs the phrase: *Ziu birut ir hefige themo uube?* The meaning is plain from the Latin: "quid molesti estis mulieri." But I have searched in vain for a grammatico-lexical discussion of *birut*. In the first place, why *birut* rather than *bërut*? The *bir-* must be *i*-umlaut of *bër-*, but there is nothing in the termination to induce *i*-umlaut phonetically. BRAUNE, '*A. H. D. Gr.*,' §308, *An.* 1, mentions 2. pl. forms *quidit, gasihit, ferit*, in the Monsee-Vienna Fragments, for *quëdet, gasëhet, faret*. But he says nothing of such forms in TATIAN. Are we to regard the *i*-umlaut as a transference from the 2nd and 3rd sg. to the plural, as in Icelandic the 1st sg. is umlauted by analogy of the 2nd and 3rd sg. (*cf.* NOREEN, §§443, 446)? SIEVERS, in the Introduction to his edition of TATIAN makes no mention of this *birut* (it should be given somewhere in the neighborhood of page 31), nor does he cite it in his glossary, sub *bëran*. Although *hefige* is treated in the glossary as n. pl. of the adjective *hefig*.

In the next place, what is the exact lexical interpretation of *bëran* in the passage? The treatment of this verb in all the O.H.G. lexicons accessible to me is certainly *stiefmütterlich*. BRAUNE, in the Glossary to his 'Reader' contents himself with "*tragen, hervorbringen, gebären.*" SIEVERS, in his TATIAN, defines "*gebären, hervorbringen,*" citing passages that render the Latin *ferre, parere, gignere, etc.* GRAFF defines with "*ferre, parere, gignere, generare.*" SCHADE: "*Zum Vorschein bringen, hervorbringen, tragen, gebären*; intransitive, *Zum Vorschein kommen, treiben, wachsen, geboren werden.*"

No one seems to have thought it worth while to examine the verb in its Anglo-Scandian idioms. Now, SCHILLING and COSIJN, *MOD. LANG. NOTES*, Nov. 1886, Jan. 1887, have shown conclusively that the Anglo-Saxon *beran* occurs as an intransitive verb of motion = 'to go,' '*ferri,*' '*transire.*' To the passages cited by SCHILLING and COSIJN may be added *bëron ut hræde*, 'Andreas' 1221, which GREIN renders "[*sie*] *stürmten jählings hinaus.*"

Beran in the sense of 'to go' will not explain the TATIAN-passage. But it will at least force lexicographers to enlarge their notions of the meaning of the verb. As for the Icelandic *bera*, its functions seem endless. VIGFÚSSON'S 'Dictionary' p. 58, column *b*, sub *B*, gives a variety of legal idioms, one of which approaches somewhat to the sense in TATIAN; viz., *bera e-m á brýn* (pl. of *brún*, 'eye-brow') = 'to throw in one's face, accuse.' But the nearest approach to TATIAN is that of the Modern English in such a phrase as: "Caius Ligarius doth beare Caesar hard," and "Bear with me," both in SHAKESPEARE'S "Julius Cæsar" (*cf.* MURRAY'S 'Dictionary' p. 732, nos. 16 and 17). The easiest explanation of the varied significance of the verb *beran* that suggests itself to me is this: primary meaning 'to carry,' '*portare,*' by figurative extension 'to carry in the womb'; secondarily, 'to carry oneself,' hence the endless Icelandic idioms cited by VIGFÚSSON p. 59 column *b*, sub *C*, all with the general sense of 'to happen,' *i.e.*, a thing brings itself about. And 'to carry oneself' in the sense of going through a physical or moral motion, or striking a physical or moral attitude, will explain not only TATIAN and SHAKESPEARE but also the Anglo-Saxon so-called intransitive 'to go,' and such modern English as 'the ship bore down upon us.'

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AN ADDITIONAL NOTE ON THE ETYMOLOGY OF *gospel*.

On a former occasion (*MOD. LANG. NOTES* iv, p. 104 f.) the ground was taken that the word *gospel* had become subject to the caprice of "popular etymology." A certain gloss of the

eleventh century, and ORM's "Dedication," are indeed beautifully accordant in bearing false testimony in this cause. Another witness, contemporary with the gloss, shall now be allowed to speak to such as are disposed to judge of the matter rather on such evidence than from the earlier history of the word. The eleventh century homilist who is to be quoted has the true etymology of *gospel* in mind, but this is merely one of the accidents of his life and must not, therefore, expose him to the uncharitable charge of 'philological accuracy.' The quotation is an unprinted fragment of one of the Cottonian manuscripts, Cleopatra B 13, fol. 57 b. WANLEY (p. 202) recognized it as the beginning of a homily ("Praeter unam pagellam, deest tota Hom.") of which he had noticed a complete copy in the later manuscript Bodl. NE. F. 4. 12 (*vid.* WANLEY p. 15 f.).

COTTON MS. Cleopatra B xiii, fol. 57 b:

Sume menn niton gewiss for heora nytenysse hwi godspell is gecweden, oððe hwæt godspell geméne. Godspell is witodlice godes sylfes lár, 7 þa word þe he spræc on pissere worulde manncynne to lære 7 to rihtum geleafan. 7 þæt is swiðe gódsPELL, þurh godes tócyne, us to gehyrenne þæt we habban móton þa heofonlican wununge mid him sylfum æfre, swa swa he þam eallum behét þe hine lufiað (7) on riht-wisnyse hine sécende beoð. Nu sceole we gehyran þæt halige godspell mid onbryrdnyse us to beterynge, 7 eac we sceolon witan hwæt þa wórd ménan, þæt we magon hi awendan to weorcum þe eað, for þan þe se bið wis þe mid weorcum geswutelað þa halgan godes lage 7 his halgan lære; 7 se bið unrihtwis þe heorcnað þæra wórsa 7 nele hi awéndan to weorcum him (to) þearfe.

I have expanded the common contractions and disregarded the punctuation and word-division of the manuscript. Two slight emendations have been supplied in parenthesis.

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FRENCH SOCIETY IN THE SEVENTEENTH CENTURY.

La Société française au dix-septième siècle. An Account of French Society in the XVIIth Century from Contemporary Writers. Edited for the use of schools and colleges, with an introduction and notes, by THOMAS FREDERICK CRANE, A. M., Professor of the Romance Languages in Cornell University. New York and London: G. P. Putnam's Sons. 1889. 16mo, pp. lvii, 342. Price \$1.50.

In the preface to the present work PROFESSOR CRANE calls attention to the fact that in the triad of volumes of which it forms a part his purpose has been to present a picture of three distinct phases of life-history in France. "In the 'Tableaux de la Révolution française' I endeavored to give a picture of a period in political history; in the 'Romantisme français,' of a period in literary history; and in the present volume, of a period in social history." It will thus appear that the student is here invited to a higher plane and a wider range of intellectual interests than are apt to limit the horizon of classes engaged in the study of the French language and literature. The move is distinctly in the right direction, and the intrinsic success of PROFESSOR CRANE'S series has grown perceptibly with each of his volumes in succession.

In the 'Société française au dix-septième siècle,' the editor's chief object has been to bring conveniently together the most suggestive selections from such of the writings of the seventeenth century as throw light on the social spirit and society customs of the time. In almost every instance the selections made are from works which the ordinary student knows of well by reputation but has never even seen—and no teacher is unaware of the zest with which pupils are wont to seize upon literature possessing for them this double charm of novelty and fame.

But the task of selection, while calling for much discrimination and no little research in European libraries, needed to be supplemented by an introductory survey of the field, by a carefully prepared bibliography, and by explanatory notes. All these accessories, together with an adequate index to the notes, have been ably and conscientiously provided. The introduction, covering some forty pages, is divided into six sections, the topics of which would have stood out in more telling relief had they been head-lined with appropriate captions. Such titles readily suggest themselves, and will serve to indicate the scope of the opening chapter, as well, approximately, as the general range of the extracts offered in the text. They are: Italian and Spanish Influence; Hôtel de Rambouillet; Habitues of the Hôtel de Rambouillet; Characteristics of the Hôtel de Rambouillet; GEORGES and MADELEINE DE SCUDÉRY; *Précieux* and *Précieuses*. Much helpful and well-digested information is here compressed into small compass, and the views advanced will in